CineFiles
University of California
Berkeley Art Museum & Pacific Film Archive

Document Citation

Title	**Anger rising**
Author(s)	Kenneth Anger Jonathan Cott
Source	*Ramparts*
Date	1967
Type	article
Language	English
Pagination	
No. of Pages	2
Subjects	Anger, Kenneth (1927), Santa Monica, California, United States
Film Subjects	

WARNING: This material may be protected by copyright law (Title 17 U.S. Code)

ANGER RISING

PHOTO BY GERHARD GSCHEIDLE

Interview by Jonathan Cott

Kenneth Anger seems to me to be the most exciting and interesting film director in America today. Anger is now filming *Lucifer Rising* in the city. Anyone seriously and disinterestedly willing to contribute to the film—financial or otherwise—can reach Anger c/o The Embassy Studio, 1198 Fulton Street, San Francisco.

The following are remarks Anger made to Mr. Tom Luddy and myself in an interview two weeks ago. I have rearranged the transcription, not Mr. Anger, into an essay format.

—JONATHAN COTT

The film *Lucifer Rising* is my answer to *Scorpio Rising*—which was a death mirror held up to American Culture. And for my own sake I had to make an answer to it even though I still see plenty of thanatic elements at work in America. It's a film about the Love generation, but seen in depth—like in the fourth dimension. And I call it a love vision, and it's about love—the violence as well as the tenderness . . .

I began shooting with the spring equinox. I'm type casting in my film, and one thing I've found is that since my film is about demons—but love demons—I have to work fairly fast because they tend to come and go, like gypsies . . .

A demon is just a convenient way of labeling a force, and the demons I'm working with in *Lucifer* are what I and magicians call "elementals"—in other words, these are individuals, they have three dimensions, but their main driving force is demonic. They answer another call . . .

I did an invocation of Allister Crowley's—"The Invocation of the Bornless One"— I did it in Golden Gate Park at dawn, and this was the time of the autumn equinox of last year and as I finished it, the demon appeared in a flash of blue light. Now the flash of blue light was a ray of sunlight hitting a locket made of a butterfly wing around the neck of an escapee from Napa, and I had this demon named Joe under my control for three days before he split, leaving his boots behind. And during the three days while Joe was my guest, he told me a great deal that will appear in *Lucifer*. But since he had on the back of his jacket a picture of a demon — he had drawn it himself, a torso with two heads, one male and one female— I asked him what this was and he said, "Well, I'm a man in a woman's orbit." He had developed this theory about "orbitism"—his own ideas about Karma, reincarnation, and this is from someone who is completely unlettered—he was a merchant seaman who flipped out —half-Irish, half-Syrian, 23 years old. But he disappeared. He said he'd been sent by Lucifer. And while he was with me, I signed a contract in blood with Lucifer, and Joe disappeared with it. In other words, he behaved exactly the way demons do in medieval books and I've met others since. The problem is to zap them and film them before they get away . . .

We magicians feel that LSD is like a booster rocket. What's going on right now is like storming the astral plane. There's an invisible war going on. It's of Miltonic proportions and it's a war between the forces of life and death, love and hate. The film *Lucifer Rising* is a prophecy. And I see the embodiment of love among the children as winning. Lucifer, the hero of the film, is actually a sunshine child—Little Sunshine . . .

A child's universe is totally magical until this is murdered by society. And such things as the public school system in California are murderers of the imagination and the magic essence of children. A child can quite freely express himself in painting and different forms until a great inhibition falls over him when he's put in the social group. I don't regret at all the passing of Walt Disney because we magicians always considered him the Hitler of children and a destroyer of the true child's imagination.

There is a child in California who is in an institution for the care of so-called retarded children who has a genius I.Q. and has never seen another child. He's cared for by nurses and doctors in a special room because the child is a perfect Cyclops—it has perfect features, it is absolutely beautiful, and it has one eye in the center of its forehead. It has the third eye. And the child is a prisoner for no reason other than it's a mutant, it's different from other boys and girls. But we expect to see more of this sort of thing. In a sense, not completely literally, first we see the hair growing out, then we see the horns starting to sprout, and finally the wings . . .

I see something psychically happening to the youth all over the world. To us, the Red Guards overturning the birthplace of Confucius is just another reflection on a global plane of the riots on Sunset Strip and the mill-ins in the Haight-Ashbury, because the kids are just wearing slightly different costumes. But the thing that is pushing them is an irrational force in both cases. That's why Mao has literally got a tiger by the tail. It's just the beginning of something here in America . . .

Lucifer Rising is the first breaking of the dawn of the new pagan era. *Lucifer Rising* lives in sunlight. He's a lion man-woman/boy-girl child/angel-demon/he-she/god-goddess.

WARNING: This material may be protected by copyright law (Title 17 U.S. Code)